

No. 208.

'PAYNE's  
Kleine Partitur-Ausgabe

940

# SGAMBATI.

Op. 17.

Quartett. Cis-moll.

Preis: 1 M.

Eigenthum von B. Schott's Söhne, Mainz.

MUSIK-ANTIQUARIAT  
DOBLINGER

Ernst Eulenburg, Leipzig.

Ernst Eulenburg, Kgl. Württ. Hof-Musikverleger, Leipzig.

## Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

No.	M.	No.	M.
1. Mozart, Quartett, G . . . . .	0.50	57. Haydn, Quart., op. 76, 5, D (ber. Largo) 0.40	
2. Beethoven, Quartett, op. 131, Cism . . . . .	0.70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter-) 0.40	
3. Haydn, Quartett, op. 76, 3, C. (Kaiser-) . . . . .	0.40	59. Mendelssohn, Octett, op. 20, Es . . . . .	1.40
4. Beethoven, Quartett, op. 135, F . . . . .	0.50	60. Schubert, Octett, op. 166, F . . . . .	1.70
5. Cherubini, Quartett, Es . . . . .	0.60	61. Haydn, Quartett, op. 77, 1, G . . . . .	0.50
6. Beethoven, Quartett, op. 132, Am . . . . .	0.60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B 0.50	
7. Mendelssohn, Quartett, op. 44, 2, Em . . . . .	0.60	63. Haydn, Quartett, op. 17, 5, G . . . . .	0.40
8. Mozart, Quartett, C . . . . .	0.50	64. Haydn, Quart., op. 20, 6, A. (Sonnen-No. 6) 0.40	
9. Beethoven, Quartett, op. 130, B . . . . .	0.70	65. Haydn, Quartett, op. 61, 3, B . . . . .	0.40
10. Haydn, Quartett, op. 76, 2, Dm (Quinten-) 0.40		66. Haydn, Quartett, op. 51, 2, C . . . . .	0.40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen) . . . . .	0.70	67. Mendelssohn, Quintett, op. 87, B . . . . .	0.60
12. Beethoven, Septett, op. 20, Es . . . . .	1.—	68. Mendelssohn, Quartett, op. 13, Am . . . . .	0.60
13. Mozart, Quintett, Gm . . . . .	0.50	69. Haydn, Quartett, op. 76, 1, C . . . . .	0.50
14. Beethoven, Quartett, op. 15, Fm . . . . .	0.50	70. Mozart, Trio, Es . . . . .	0.50
15. Schubert, Quintett, op. 163, C . . . . .	1.—	71. Mozart, Quintett, A. (Klarinetten-) . . . . .	0.50
16. Beethoven, Quartett, op. 18, 1, F . . . . .	0.60	72. Mozart, Sextett, D . . . . .	0.70
17. Beethoven, Quartett, op. 18, 2, G . . . . .	0.50	73. Mozart, Sextett, B . . . . .	0.60
18. Beethoven, Quartett, op. 18, 3, D . . . . .	0.50	74. Schumann, Quartett, op. 41, 1, Am . . . . .	0.50
19. Beethoven, Quartett, op. 18, 4, Cm . . . . .	0.50	75. Schumann, Quartett, op. 41, 2, F . . . . .	0.50
20. Beethoven, Quartett, op. 18, 5, A . . . . .	0.50	76. Schumann, Quartett, op. 41, 3, A . . . . .	0.50
21. Beethoven, Quartett, op. 18, 6, B . . . . .	0.50	77. Schumann, Klavier-Quartett, op. 47, Es 0.70	
22. Beethoven, Quartett, op. 74, Es, (Harfen-) 0.60		78. Schumann, Klavier-Quintett, op. 44, Es 0.90	
23. Cherubini, Quartett, Dm . . . . .	0.60	79. Beethoven, Klavier-Trio, op. 97, B . . . . .	0.80
24. Mozart, Quartett, D . . . . .	0.50	80. Mendelssohn, Klavier-Trio, op. 49, Dm 0.70	
25. Mozart, Quartett, D . . . . .	0.50	81. Mendelssohn, Klavier-Trio, op. 66, Cm 0.70	
26. Mozart, Quartett, B . . . . .	0.50	82. Beethoven, Kl.-Tr., op. 70, 1, D. (Geister-) 0.50	
27. Mozart, Quartett, F . . . . .	0.50	83. Beethoven, Klavier-Trio, op. 70, 2, Es 0.60	
28. Beethoven, Quartett, op. 59, 1, F . . . . .	0.70	84. Schubert, Klavier-Trio, op. 99, B . . . . .	0.60
29. Beethoven, Quartett, op. 59, 2, Em . . . . .	0.60	85. Schubert, Klavier-Trio, op. 100, Es . . . . .	0.80
30. Beethoven, Quartett, op. 59, 3, C . . . . .	0.60	86. Schumann, Klavier-Trio, op. 63, Dm . . . . .	0.70
31. Beethoven, Quintett, op. 20, C . . . . .	0.60	87. Schumann, Klavier-Trio, op. 89, F . . . . .	0.80
32. Mozart, Quartett, Dm . . . . .	0.50	88. Schumann, Klavier-Trio, op. 110, Gm 0.60	
33. Mozart, Quartett, Es . . . . .	0.50	89. Haydn, Quartett, op. 9, 1, C . . . . .	0.40
34. Mozart, Quartett, B. (Jagd-) . . . . .	0.50	90. Haydn, Quartett, op. 17, 6, D . . . . .	0.40
35. Mozart, Quartett, A . . . . .	0.50	91. Haydn, Quartett, op. 61, 4, G . . . . .	0.40
36. Beethoven, Quartett, op. 127, Es . . . . .	0.70	92. Haydn, Quartett, op. 61, 6, Es . . . . .	0.40
37. Mozart, Quintett, Cm . . . . .	0.50	93. Haydn, Quart., op. 20, 4, D. (Sonnen-No. 4) 0.40	
38. Mozart, Quintett, C . . . . .	0.70	94. Haydn, Quart., op. 20, 5, Fm. (Sonnen-No. 5) 0.40	
39. Schubert, Quartett, op. 161, G . . . . .	0.70	95. Haydn, Quartett, op. 9, 4, Dm . . . . .	0.40
40. Schubert, Quartett, Op. 29, Am . . . . .	0.50	96. Haydn, Quartett, op. 55, 1, A . . . . .	0.40
41. Beethoven, Trio, op. 3, Es . . . . .	0.50	97. Spohr, Nonett, op. 31, F . . . . .	1.20
42. Beethoven, Trio, op. 9, 1, G . . . . .	0.50	98. Beethoven, Quartett, op. 133, B. (Fuge) 0.50	
43. Beethoven, Trio, op. 9, 2, D . . . . .	0.50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasie-Stücke) . . . . .	0.40
44. Beethoven, Trio, op. 9, 3, Cm . . . . .	0.50	100. Mozart, Serenade f. Blas-Instrumente, B 1.20	
45. Beethoven, Trio, op. 8, D (Serenade) 0.40		101. Mendelssohn, Quartett, op. 80, Fm . . . . .	0.50
46. Cherubini, Quartett, C . . . . .	0.60	102. Mendelssohn, Quartett, op. 81, Es . . . . .	0.50
47. Mendelssohn, Quartett, op. 12, Es . . . . .	0.50	103. Beethoven, Trio, op. 25, D. (Serenade) 0.50	
48. Mendelssohn, Quartett, op. 41, 1, D . . . . .	0.60	104. Beethoven, Trio für Blasinstrumente, op. 87, C . . . . .	0.40
49. Mendelssohn, Quartett, op. 44, 3, Es . . . . .	0.70	105. Dittersdorf, Quartett, Es . . . . .	0.40
50. Mozart, Quintett, D . . . . .	0.50	106. Dittersdorf, Quartett, D . . . . .	0.40
51. Mozart, Quintett, Es . . . . .	0.60	107. Dittersdorf, Quartett, B . . . . .	0.40
52. Haydn, Quartett, op. 33, 2, Es. (Russ.-No. 2) 0.40		108. Haydn, Quart., op. 20, 2, C. (Sonnen-No. 2) 0.40	
53. Haydn, Quartett, op. 34, 3, C. (Vogel-) . . . . .	0.40	109. Haydn, Quartett, op. 61, 2, Hm . . . . .	0.40
54. Haydn, Quartett, op. 54, 1, G . . . . .	0.40	110. Haydn, Quartett, op. 71, 1, B . . . . .	0.40
55. Haydn, Quartett, op. 64, 3, D. (Lerchen-) 0.40		111. Haydn, Quartett, op. 17, 1, B . . . . .	0.40
56. Haydn, Quartett, op. 76, 4, B . . . . .	0.40		

Ster.-Pl. No. 39a.

Herrn John W. Field in Philadelphia gewidmet.

m. P. 940

## QUARTETT

Cis-moll

940

für

2 Violinen, Viola und Violoncell

von

G. Sgambati.

Op. 17.

Eigenthum von B. Schott's Söhne, Mainz,  
und mit deren besonderer Genehmigung in die kleine  
Partitur-Ausgabe aufgenommen.

Ernst Eulenburg, Musikverlag,

Leipzig.

208

Quartett. 9 4 0

G. Sgambati, Op. 17.

un po  
animat

Adagio.  $\text{♩} = 108$ 

in poco sostenuto

Adagio.  $\text{♩} = 108.$   
*un poco sostenuto*

Violino I. *f* *un poco animato* *p*

Violino II. *f* *p*

Viola. *f*

Violoncello. *f*

A musical score for the song 'The Rose Tree'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 2/4. The music is in common time. The vocal parts have lyrics written below them. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

The musical score is for 'The Song of the Lark' by Maurice Strakosck. It is a vocal and piano piece in 3/4 time, with a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The vocal part is written for a soprano or alto voice, and the piano accompaniment is for a grand piano. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Allegretto', and the dynamics range from piano (p) to fortissimo (ff).

**System 1 (Measures 1-8):**

- Measures 1-4: The vocal part enters with a melodic line, and the piano accompaniment provides a harmonic foundation. The piano part includes a melodic motif in the right hand and a bass line in the left hand.
- Measures 5-8: The vocal part continues its melodic line, and the piano accompaniment provides a harmonic foundation. The piano part includes a melodic motif in the right hand and a bass line in the left hand.

**System 2 (Measures 9-16):**

- Measures 9-12: The vocal part continues its melodic line, and the piano accompaniment provides a harmonic foundation. The piano part includes a melodic motif in the right hand and a bass line in the left hand.
- Measures 13-16: The vocal part concludes the piece with a final melodic line, and the piano accompaniment provides a harmonic foundation. The piano part includes a melodic motif in the right hand and a bass line in the left hand.

A musical score for the song 'The Rose Tree'. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody in the Treble 1 staff, with accompaniment in the other three staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *cresc.* (crescendo), and *f* (forte). The lyrics 'The Rose Tree' are written below the Bass 1 staff.

*p* *mf* *p*  
*cresc.* *f* *dim.*  
*mf* *cresc.* *f*  
*pp* *piu p* *cresc.*  
*pp* *piu p* *cresc.*  
*pp* *piu p* *cresc.*  
*mf* *cresc.* *ff appass.*

Animando un poco.  $\text{♩} = 138$

*ff* *un poco agitato*  
*dim.* *dim.* *dim.*  
*p* *p* *p*  
*p* *p* *p*

*più dim.*  
*pp*

**Più adagio. (Tempo I.) ♩ = 108.**

*ppp*  
*p espress.*  
*ppp*  
*p espress.*  
*ppp*  
*p espress.*  
*ppp*  
*p*

*più dim.*  
*p*  
*rit.*  
*più dim.*  
*p*  
*rit.*  
*più dim.*  
*p*  
*rit.*  
*più dim.*  
*p*  
*rit.*

**Vivace, ma non troppo. ♩ = 88.**

*p animando un poco*  
*p tranquillo*  
*animando un poco*  
*animando un poco*

*cresc.*  
*cresc.*  
*cresc.*  
*p*  
*cresc.*

**♩ = 96.**

*ff con fuoco*  
*ff con fuoco*  
*ff con fuoco*  
*ff con fuoco*

*marcatiss.*  
*marcatiss.*

*p sotto voce*  
*p sotto voce*  
*p sotto voce*  
*p sotto voce*



-EE- 1308

E.E. 1308

pp dolciss. tranqu. pp sempre

pp dolciss. tranqu. pp sempre

pp dolciss. tranqu. pp sempre

pp dolciss. tranqu. pp sempre

cresc. a poco a poco

cresc. a poco a poco

cresc. a poco a poco

cresc. a poco a poco

p subito

p subito

p subito

pp piu p

pp piu p

pp piu p

pp piu p

Adagio.  $\text{♩} = 108.$ 

mf pp

mf pp

mf pp

mf pp

rit. Tempo I. 88. (Vivace, ma non troppo.)

pp

pp

pp

pp

cresc. dim. pp

cresc. dim. pp

cresc. dim. pp

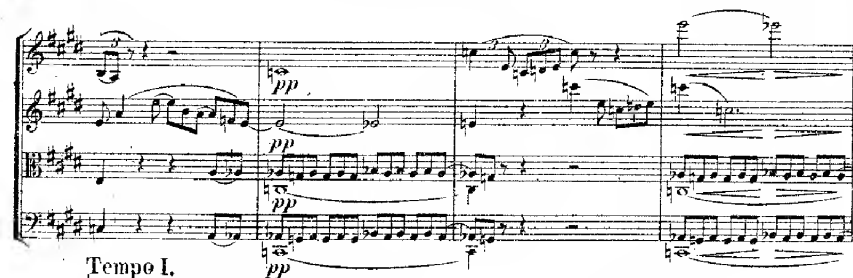
cresc. dim. pp

cresc. dim.

cresc. dim.

cresc. dim.

cresc. dim.





Tranquillo.  $\text{♩} = 80$ .

Tranquillo  $\text{♩} = 80$ .

The first system of the musical score consists of four staves. The top two staves are for the Violin I and Violin II parts, both marked *ff sempre*. The bottom two staves are for the Cello and Double Bass parts, also marked *ff sempre*. The music is in 3/4 time and features a steady eighth-note accompaniment in the lower strings and a more melodic line in the upper strings. The tempo is marked 'Tranquillo' with a quarter note equal to 80 beats per minute.

[illegible]

perdendosi *ff* *passato.*

*espresso.* *cresce.* *ff* *pp* *trang.*

*cresce.* *ff* *pp* *trang.*

*cresce.* *ff* *pp* *trang.*

*cresce.* *ff* *pp* *trang.*

*pizz.* *arco* *pp* *trang.*

*ff* 1308 *cresce.* *ff* *pp* *trang.*

[illegible]

Musical score for "The Song of the Lark" by George Gershwin. The score is in 3/4 time, key of B-flat major, and features a vocal line and piano accompaniment. The vocal line includes lyrics: "The song of the lark, the song of the lark, the song of the lark, the song of the lark." The piano accompaniment includes a bass line and a right hand line. The score is marked with "CRESC." and "dim."

cello

piano

Andante

Key signature: B-flat major (two flats)

Time signature: 3/4

Measures: 12

Dynamics: *p*, *dim.*, *espr.*

Ornaments: *trill*, *grace note*, *accents*

Musical score for "The Rose Tree" in 3/4 time, featuring a vocal melody and piano accompaniment. The score is divided into two systems. The first system includes a vocal line with lyrics "The Rose Tree" and a piano accompaniment. The second system includes a vocal line with lyrics "The Rose Tree" and a piano accompaniment. The score is marked with "cresc." and "dim." dynamics.

dim. p cresc. f pp

dim. p cresc. f pp

dim. p cresc. f pp

dolciss. tang. pp sempre

dolciss. tang. pp sempre

dolciss. tang. pp sempre

dolciss. tang. pp sempre

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

psubito psubito psubito

Andante. ♩ = 120.

rit. pp rit. p

rit. pp rit. p

rit. pp rit. p

dim. più dim.

dim. più dim.

dim. più dim.

dim. più dim.

Adagio. Moderato. ♩ = 120. a tempo.

pp rit. cresc. f pp

pp rit. cresc. f pp

pp rit. cresc. f pp

pp rit. cresc. f pp

E. E. 1308

F. E. 1308

*cresc.*

*dim.*

*p*

*cresc.*

*f sempre*

*dim. poco a poco*

*p*

*p*

*pzza*  
*pp*  
*stacc.*

*pp*  
*marc.*

*pp* *stacc.* *marc.*

*arco* *pp* *marc.* *stacc.*

*cresc.* *cresc.* *cresc.* *cresc.*

*f marc. ass. senza stringendo* *p*

*p* *cresc.* *più cresc.* *cresc.* *più cresc.* *cresc.* *più cresc.* *cresc.* *più cresc.*

Un poco sostenuto.  $\text{♩} = 120$ .

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Animato un poco.  $\text{♩} = 132$ .

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*con fuoco* *con fuoco* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*dim.* *dim.* *dim.* *dim.* *p* *p* *p* *p* *p* *p*

*pizz.* *pp* *pizz.* *pp* *pp* *pp* *pp* *pp* *pp* *pp*



a tempo.

sotto voce

arco

un poco rit.

un poco rit.

un poco rit.

un poco rit.

*pp* sotto voce arco

sotto voce

sotto voce

stacc.

stacc.

stacc.

stacc.

cresc.

cresc.

cresc.

cresc.

*f*

*ff*

*ff*

*ff*

*ff*

*dim.*

*dim.*

*dim.*

*dim.*

*p*

cresc.

cresc.

cresc.

cresc.

*f*

*f*

*f*

*f*

*dim.*

*dim.*

*dim.*

*dim.*

*p*

*p*

*p*

*p*

cresc.

cresc.

cresc.

cresc.

*f*

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

*dim. poco a poco*

*pp* *mf*

*Un poco più mosso.*

*pizz.* *pizz.* *pizz.*

*f* *mf* *dim.*

*rit.* *perdendosi* *ppp*

*perdendosi* *ppp*

*perdendosi* *ppp*

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.

*Andante sostenuto. ♩ = 66.*

*pp* *pp* *p* *pp*

*pp con sord.* *pp*

*rit.* *mf* *rit.* *mf* *rit.* *mf*

*tranquillo ♩ = 84.*

*pp* *pp* *tranquillo* *pp* *tranquillo*

*cresc. un poco* *cresc. un poco* *cresc. un poco*

*p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*un poco sost.* *pp*

*rit. poco* *a tempo* *pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*Tempo I. ♩ = 96.* *pp cresc.* *mf* *dim.* *string poco cresc.* *p string poco cresc.* *p espress. molto* *E.E. 1308*

*largamente* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*in largamento* *espress.* *largamento* *largamento*

*dim.* *dim.* *pp* *pp* *pp sotto voce* *senza sord.* *pp sotto voce* *pp*

*p dim.* *pp* *mf* *f* *pp* *mf* *pp* *mf* *pp* *mf*

*più dim.* *un poco rit.* *Un poco più mosso, ma tranquillo.* *pp* *p* *pp* *p* *pp* *p*

*più dim.* *p* *pp* *p* *pp* *p*

Musical score for page 30, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes markings like *mf*, *pp*, and *mf*. The second system includes *pizz.* and *arco*. The third system includes *pizz.*, *arco*, *cresc.*, and *f*. The fourth system includes *pp subito*, *arco*, *pizz.*, and *pp*. The fifth system includes *pp*, *pizz.*, *arco*, and *pp*.

Musical score for page 31, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes markings like *cresc. poco a poco*, *arco*, *pizz.*, and *cresc.*. The second system includes *arco*, *pizz.*, and *arco*. The third system includes *arco*, *pizz.*, and *arco*. The fourth system includes *arco*, *pizz.*, and *arco*. The fifth system includes *arco*, *pizz.*, and *arco*. The sixth system includes *Un poco sostenuto.*, *mf*, *arco*, *f molto suono*, and *mf*.

Musical score for page 32, featuring piano and violin parts. The score includes various dynamics such as *ff*, *f*, *pp*, *ppm. veloce*, and *pp sul ponte*. Tempo markings include *Agitato.*, *poco rit.*, and *cresc. poco a poco*. The piano part has a tremolo section marked *trem. veloce*.

Musical score for page 33, featuring piano and violin parts. The score includes various dynamics such as *ff*, *f*, *pp*, *ppm. veloce*, and *pp sul ponte*. Tempo markings include *un poco agitato*, *a tempo.*, *Agitato.*, and *largamente*. The piano part has a tremolo section marked *trem. veloce*.





un poco rit.



ten. ten.

dim. dim.

cresc. cresc. cresc. pp

cresc. cresc. cresc. cresc.

più cresc.

pp pp pp

f pp

more. p pizz. cresc. cresc. cresc.

cresc. f arco p pizz.

un poco sostenuto. ♩ = 116.

rit.

a tempo. ♩ = 128.

rit.

a tempo.

rit.

a tempo.

E.E. 1308

a tempo.

E.E. 1309

marcato.

208







*p* *pizz.*

*cresc.* *pizz.* *p*

*cresc.* *pizz.* *p*

*cresc.* *pizz.* *p*

*cresc.* *pizz.* *p*

*p* *pizz.*

*cresc. poco a poco* *pizz.* *p*

*cresc. poco a poco* *pizz.* *p*

*cresc. poco a poco* *pizz.* *p*

*cresc. poco a poco* *pizz.* *p*

Più mosso.  $\text{♩} = 92$ .

marcatiss.

Presto.  $\text{♩} = 112$ .

cresc.

sostenuto

No.		M.	No.		M.
112.	Haydn, Quartett, op. 50, 4, Fism	0,40	181.	Haydn, Quartett, op. 3, 1, E	0,40
113.	Haydn, Quartett, op. 54, 3, E	0,40	182.	Haydn, Quartett, op. 3, 2, C	0,40
114.	Beethoven, Klavier-Quartett, op. 16, Es	0,60	183.	Haydn, Quartett, op. 3, 3, G, (m. Duden- sack-Menuett)	0,40
115.	Boccherini, Quintett, E	0,50	184.	Haydn, Quartett, op. 3, 4, B	0,40
116.	Schubert, Quartett, op. 168, B	0,50	185.	Haydn, Quartett, op. 3, 5, A	0,40
117.	Schubert, Quartett, op. posth., Gm	0,50	186.	Haydn, Quartett, op. 9, 3, G	0,40
118.	Schubert, Klavier-Quintett, op. 114, A, (Forellen-)	0,80	187.	Haydn, Quartett, op. 9, 5, B	0,40
119.	Schubert, Quartett, op. 125, 2, E	0,50	188.	Haydn, Quartett, op. 9, 6, A	0,40
120.	Schubert, Quartett, op. 125, 1, Es	0,40	189.	Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6)	0,40
121.	Schubert, Quartette, op. posth., D, Cm	0,50	190.	Haydn, Quartett, op. 15, 2, Fm	0,40
122.	Beethoven, Klavier-Trio, op. 1, 1, Es	0,50	191.	Haydn, Quartett, op. 78, 6, Es	0,40
123.	Beethoven, Klavier-Trio, op. 1, 2, G	0,60	192.	Mozart, Quartett, D, (K.-V. 235)	0,40
124.	Beethoven, Klavier-Trio, op. 1, 3, Cm	0,50	193.	Mozart, Quartett, A, (K.-V. 239)	0,40
125.	Spohr, Doppel-Quartett, op. 77, Es	1,—	194.	Mozart, Quartett, F, (K.-V. 370)	0,40
126.	Spohr, Octett, op. 32, B	1,—	195.	Mozart, Divertimento, F, (K.-V. 217)	0,50
127.	Beethoven, Sonate, op. 47, A, (Kreutzer-)	0,60	196.	Tschalkowsky, Quartett, op. 22, F	0,60
128.	Spohr, Doppel-Quartett, op. 63, Dm	1,—	197.	Tschalkowsky, Quartett, op. 30, Es	0,60
129.	Spohr, Doppel-Quartett, op. 136, Gm	1,—	198.	Stanford, Quartett, op. 41, G	1,20
130.	Spohr, Doppel-Quartett, op. 87, Em	1,—	199.	Stanford, Quartett, op. 43, A m	1,20
131.	Cherubini, Quartett, op. posth., E	0,60	200.	Beethoven, Klavier-Quintett, op. 16, Es	0,80
132.	Cherubini, Quartett, op. posth., F	0,60	201.	Borodin, Quartett, No. 2, D	0,80
133.	Cherubini, Quartett, op. posth., Am	0,60	202.	Raff, Quartett, op. 192, 2, D, (Schöne Müllerin)	1,—
134.	Mendelssohn, Quintett, op. 18, A	0,80	203.	Volkmann, Quartett, op. 34, G	0,80
135.	Beethoven, Octett f. Blasinstrumente, op. 103, Es	0,60	204.	Volkmann, Quartett, op. 35, Em	0,80
136.	Dittersdorf, Quartett, G	0,40	205.	Volkmann, Quartett, op. 37, Fm	0,80
137.	Dittersdorf, Quartett, A	0,40	206.	Volkmann, Quartett, op. 43, Es	0,80
138.	Dittersdorf, Quartett, C	0,40	207.	Verdi, Quartett, Em	0,80
139.	Beethoven, Sextett f. Blasinstrumente, op. 71, Es	0,60	208.	Sgambati, Quartett, op. 17, Cism	1,—
140.	Beethoven, Sextett für Streichinstru- mente und 2 Hörner, op. 81 b, Es	0,60	209.	Heinrich, Prinz Reuss, Quartett, F	1,—
141.	Mozart, Divertimento f. Streich-Instr., Fagott und 2 Hörner, D, (K.-V. 205)	0,50	210.	Bazzini, Quartett, op. 73, Dm	0,80
142.	Haydn, Quartett, op. 17, 2, F	0,40	211.	Klughardt, Quintett, op. 62, Cm	1,20
143.	Haydn, Quartett, op. 55, 3, B	0,40	212.	Brahms, Klavier-Quintett, op. 34, Fm	2,—
144.	Haydn, Quartett, op. 64, 1, C	0,40	213.	Volkmann, Quartett, op. 14, Gm	0,80
145.	Haydn, Quartett, op. 71, 2, D	0,40	214.	Beethoven, Quintett, op. 4, Es	0,80
146.	Haydn, Quartett, op. 74, 1, G	0,40	215.	Beethoven, Quintett, op. 104, Cm	0,80
147.	Haydn, Quartett, op. 74, 2, F	0,40	216.	Beethoven, Quintett-Fuge, op. 137, D	0,80
148.	Haydn, Quartett, op. 71, 3, Es	0,40	217.	Mozart, Sextett, F, (Dorfmusikanten)	0,50
149.	Haydn, Quartett, op. 1, 4, G	0,40	218.	Mozart, Quintett, G, (Nachtmusik)	0,50
150.	Haydn, Quartett, op. 3, 5, Fm, (Serenade)	0,40	219.	Herzogenberg, Quartett, op. 63, Fm	1,20
151.	Haydn, Quartett, op. 9, 2, Es	0,40	220.	Jongen, Quartett, Cm	1,20
152.	Haydn, Quartett, op. 17, 4, Cm	0,40	221.	Volkmann, Klavier-Trio, op. 3, F	0,80
153.	Haydn, Quart., op. 3, 5, G, (Russ.-No. 5)	0,40	222.	Volkmann, Klavier-Trio, op. 5, Bm	0,80
154.	Haydn, Quartett, op. 42, Dm	0,40	223.	Beethoven, Klavier-Trio, op. 11, B	0,60
155.	Haydn, Quartett, op. 50, 5, F	0,40	224.	Taubert, Quartett, op. 56, Fism	0,70
156.	Haydn, Quartett, op. 50, 6, D, (Frosch)	0,40	225.	Klughardt, Quartett, op. 61, D	1,—
157.	Haydn, Quartett, op. 17, 3, Es	0,40	226.	Foerster, Quartett, op. 15, E	1,—
158.	Mozart, Quartett, Gm, (K.-V. 478)	0,60	227.	Wilm, Sextett, op. 27, Hm	1,20
159.	Mozart, Quartett, Es, (K.-V. 493)	0,60	228.	Nawratil, Quartett, op. 21, Dm	1,—
160.	Mozart, Quintett, Es, (K.-V. 462)	0,60	229.	Sinding, Klavier-Quintett, op. 5, Em	2,—
161.	Tschalkowsky, Quartett, op. 11, D	0,50	230.	Hochberg, Quartett, op. 22, Es	1,—
162.	Haydn, Quartett, op. 51, (Sieben Worte)	0,60	231.	Hochberg, Quartett, op. 27, 1, D	1,—
163.	Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1)	0,40	232.	Hochberg, Quartett, op. 27, 2, Am	1,—
164.	Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3)	0,40	233.	Schubert, Klavier-Trio, op. 148, Es, (Nocturne)	0,50
165.	Haydn, Quart., op. 33, 1, Hm, (Russ.-No. 1)	0,40	234.	Scontrino, Quartett, Gm	1,20
166.	Haydn, Quart., op. 33, 4, B, (Russ.-No. 4)	0,40	235.	Brahms, Sextett, op. 18, H	1,50
167.	Haydn, Quartett, op. 10, 1, B	0,40	236.	Brahms, Sextett, op. 36, G	1,50
168.	Haydn, Quartett, op. 50, 2, C	0,40	237.	Brahms, Quintett, op. 88, F	1,50
169.	Haydn, Quartett, op. 50, 3, Es	0,40	238.	Brahms, Quintett, op. 111, G	1,50
170.	Haydn, Quartett, op. 1, 1, B	0,40	239.	Brahms, Quintett, op. 115, Hm, (Klarin-)	1,50
171.	Haydn, Quartett, op. 1, 2, Es	0,40	240.	Brahms, Quartett, op. 51, 1, Cm	1,20
172.	Haydn, Quartett, op. 1, 3, D	0,40	241.	Brahms, Quartett, op. 51, 2, Am	1,20
173.	Haydn, Quartett, op. 1, 5, B	0,40	242.	Brahms, Quartett, op. 67, H	1,20
174.	Haydn, Quartett, op. 1, 6, C	0,40	243.	Brahms, Klavier-Quartett, op. 25, Gm	1,50
175.	Haydn, Quartett, op. 2, 1, A	0,40	244.	Brahms, Klavier-Quartett, op. 26, A	1,50
176.	Haydn, Quartett, op. 2, 2, E	0,40	245.	Brahms, Klavier-Quartett, op. 60, Gm	1,50
177.	Haydn, Quartett, op. 2, 3, Es	0,40	246.	Brahms, Klavier-Trio, op. 8, H	1,50
178.	Haydn, Quartett, op. 2, 4, F	0,40	247.	Brahms, Klavier-Trio, op. 87, C	1,50
179.	Haydn, Quartett, op. 2, 5, D	0,40	248.	Brahms, Klavier-Trio, op. 101, Cm	1,50
180.	Haydn, Quartett, op. 2, 6, B	0,40	249.	Brahms, Trio, op. 40, Es, (Horn-)	1,50
			250.	Brahms, Trio, op. 115, Am, (Klarinetten-)	1,50
			251.	Tschalkowsky, Klav.-Trio, op. 50, Am	2,—

No.	M.	No.	M.
252. Beethoven, Rond'no f. Blasinstrum., Es (Nachgel. Werk). . . . .	0,50	281. Bach, Brandenburg. Konzert No. 4, G 1,—	
253. Gromis, Quartett, A . . . . .	1,—	282. Bach, Brandenburg. Konzert No. 5, D 1,—	
254. Bach, Brandenburg. Konzert No. 3, G 1,—		283. August Reuss, Quartett, op. 25, Dm 1,—	
255. Bach, Brandenburg. Konzert No. 6, B 1,—		284. E. Stillman-Kelley, Quartett, op. 25, C 1,—	
256. Buonamici, Quartett, G . . . . .	1,—	285. H. Wolf, Quartett, Dm 1,—	
257. Bach, Brandenburg. Konzert No. 2, F 1,—		286. H. Wolf, Ital. Serenade f. Quartett, G 1,—	
258. Sinigaglia, Konzert-Etude f. Quartett 0,50		287. Reger, Flöten-Trio (Serenade) op. 77a, D 1,—	
259. Haydn, Klavier-Trio No. 1, G . . . . .	0,50	288. Reger, Streichtrio, op. 77 b, Am . . . . .	1,—
260. Suter, Quartett, D . . . . .	1,—	289. R. v. Mojsisovics, Streichtrio (Sere- nade), op. 21, A . . . . .	0,50
261. Secontrino, Quartett, C . . . . .	1,—	290. Secontrino, Quartett, Am . . . . .	1,—
262. Mozart, Hafner-Serenade . . . . .	2,—	291. Carl Schroeder, Quartett, op. 89, C 1,—	
263. Händel, Concerto grosso No. 12, Hm. 0,70		292. Strauss, Klavierquartett, op. 13, Cm. 2,—	
264. Händel, Concerto grosso No. 1, G . 0,70		293. Reger, Quartett, op. 109, Es . . . . .	1,50
265. Händel, Concerto grosso No. 2, F . 0,70		294. Sibelius, Quartett, op. 58, Dm (Voices intimæ) . . . . .	1,—
266. Händel, Concerto grosso No. 3, Em. 0,70		295. Reger, Klavierquartett, op. 113, Dm . 1,50	
267. Händel, Concerto grosso No. 4, Am. 0,70		296. Reger, Sextett, op. 118, F . . . . .	2,—
268. Händel, Concerto grosso No. 5, D . 0,70		297. Beethoven, Quartett, Fdur, nach der Klaversonate op. 14, I. . . . .	0,60
269. Händel, Concerto grosso No. 6, Gm. 0,70		298. Dvořák, Quartett, op. 34, Dm . . . . .	1,—
270. Händel, Concerto grosso No. 7, B . 0,70		299. Dvořák, Quartett, op. 51, Es . . . . .	1,20
271. Händel, Concerto grosso No. 8, Cm. 0,70		300. Dvořák, Quartett, op. 61, C . . . . .	1,20
272. Händel, Concerto grosso No. 9, F . 0,70		301. Dvořák, Quartett, op. 80, E . . . . .	1,20
273. Händel, Concerto grosso No. 10, Dm. 0,70		302. Dvořák, Quartett, op. 96, F . . . . .	1,20
274. Händel, Concerto grosso No. 11, A . 0,70		303. Dvořák, Quartett, op. 105, As . . . . .	1,20
275. Smetana, Quartett Emoll, Aus meinem Leben (Ed. Peters No. 3171) . . . . .	0,70	304. Dvořák, Quartett, op. 106, G . . . . .	1,20
276. Grieg, Quartett, op. 27, Gm (Ed. Peters No. 3127) . . . . .	0,70	305. Dvořák, Klavierquintett, op. 81, A . . 1,50	
277. Sinding, Quartett, op. 70, Am (Ed. Pe- ters No. 3056) . . . . .	0,70	306. Dvořák, Streichquintett, op. 97, Es . 1,50	
278. Beethoven, Klavier-Trio (Kakadu- Variationen) G, op. 121a . . . . .	0,50	307. Secontrino, Præludium und Fuge, Em 1,—	
279. Carl Schroeder, Quartett, op. 88, Dm 1,—		308. Mozart, Serenade f. 8 Blasinstrum., Es 0,80	
280. Bach, Brandenburg. Konzert No. 1, F 1,—		309. Mozart, Serenade f. 8 Blasinstrum., Cm 0,80	
		310. Bruckner, Streichquintett, F . . . . .	1,50

## Eulenburg's kleine Orchester-Partitur-Ausgabe. Chorwerke.

	M.
1. <b>Beethoven</b> , Missa solennis . . . . .	6,—
Gebunden . . . . .	9,—
2. <b>Brahms</b> , Ein deutsches Requiem . . . . .	6,—
Gebunden . . . . .	9,—
3. <b>Bach</b> , Matthäus-Passion (G. Schumann) . . . . .	6,—
Gebunden . . . . .	9,—
4. <b>Mozart</b> , Requiem . . . . .	3,—
Gebunden . . . . .	5,—
5. <b>Haydn</b> , Die Schöpfung . . . . .	5,—
Gebunden . . . . .	7,50
6. <b>Händel</b> , Der Messias (Volbach) . . . . .	6,—
Gebunden . . . . .	8,—
7. <b>Bach</b> , Kantate No. 4; Christ lag in Todesbanden (Ochs) . . . . .	1,50
8. <b>Bach</b> , Kantate No. 104; Du Hirte Israel, höre (Ochs) . . . . .	1,50
9. <b>Bach</b> , Hohe Messe, Hmoll . . . . .	6,—
Gebunden . . . . .	8,—